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LITERARY

the Review

10th Anniversary Issue

A symposium on the state of

literature in the 1970s. The

contributors include: John

Barry, John Bayley, Patricia

Amis, John Galsworthy, John

W. G. Sebald, John Galsworthy,

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I know that the English intelligentsia have plenty of reason for their timidity and dishonesty, indeed I know by heart the arguments by which they justify themselves. But at least let us have no more nonsense about defending liberty against Fascism. If liberty means anything at all it means the right to tell people what they do not want to hear. The common people still vaguely subscribe to that doctrine and not on it. In our country—it is not the same in all countries: It was not so in Republican

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BY BERNARD CRICK

Golloncz, to whom Orwell was still under contract, was the first to reject

Orwell had certainly expected some trouble. He began writing the book in November, 1941, immediately after resigning from the BBC. On February 10, 1942, he wrote to Professor George C. Stroup, who was then at the School of Slavonic and East European Studies, London: "I am writing you a little squib which might amuse you when it comes out, but I am not so optimistic that I don't feel certain that in advance that anyone will publish it. Perhaps that gives you a hint of the subject" *CSE*, III, 95-96. He had been in trouble with New Spain, the magazine over Spain and with *Collier's* over the book *The Road to Wigan Pier* and even *Homage to Catalonia*. Indeed, the following month he had a review of

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CAMBRIDGE UNIVERSITY PRESS

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Eliot also, of course, rejected it. Mrs. Valerie Eliot published his letter in *The Times* on January 6, 1969. Essentially he made the same point as Cape, although the whole letter is more perceptively respectful to Orwell as a writer: "We agree that it is a distinguished piece of writing; and that the fable is very skillfully handled, and that the narrative keeps one's interest on its own plane—and that is something very few authors have achieved since Gulliver." But

no director of Faber & Faber, including himself, had enough personal conviction that they should publish it. (How different from Eliot's own political boldness in his *Criticism* essays of the 1920s when he was as close to Pound politically as he was poetically.)

the palm that crosses
the smart Tahitian shirt.

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ALAN BOWNESS:

Modern European Art
224pp including 207 illustrations.
Thames and Hudson. £2.50 (paperback, £1.50).In a new edition of his *Story of Art*, that wise and detached historian E. H. Gombrich comes out against attempting to write a valid "history" of art going right up to the present day. One can, says Professor Gombrich,

record and discuss the latest fashions, the figures who happen to have caught the limelight at the time of writing. But only a prophet could tell whether these artists will really "make history", and on the whole critics have proved poor prophets.

Yet for the past twenty years hundreds of "histories" of modern art, in many languages and written for the most part by journalist critics, have poured from the printing presses of the world; each one being partisan in its value-judgments, usually contradicting the others and almost certainly based on incomplete or not false data.

Nothing daunted, Alan Bowness, Reader in the History of Art at the Courtnell Institute of London University, has now entered the field as a would-be prophet-cum-historian. Mr Bowness immediately sets out the sensible principles of Professor Gombrich and firmly declares: "The story of modern art is told in terms of a handful of men of genius, whose work pursues a dialogue about the meaning of painting," even though what they attempted to do was "constantly

attacked in an atmosphere of revolutionary confusion". Mr Bowness is clever enough even to identify a "beginning" of the movement, thus justifying his premise that, if only one will attempt to follow "the argument stage by stage, a compelling logic does emerge". What right have we to suppose that any path of creative artistic development would be so straight, especially in the tortured and tradition-defying twentieth century? None the less Mr Bowness feels that his reactions suffice.

To explain the evolution and development of modern art in straight-forward narrative terms, so that the reader will, I hope, experience that feeling of a natural organic growth which in my view characterizes art and artistic change.

As written here this story is lacking in any sense of revolution or confusion and has certainly been made to appear logical and straightforward. Yet when one comes to consider the full facts as they are documented, it is evident that one must be ready to shut one's mind to over-simplifications, some major omissions and erratic, not to say time-conditioned, mouldish judgments.

Mr Bowness starts with Impressionism, maintaining that it was the beginning not the end of a tradition. According to Mr Bowness, Manet is the source of all modern art, not for what he painted but because he was the rebel-hero of the Salon des Refusés. He then turns to Monet, whose life and art he makes into the thread linking the 1860s and Impressionism with the 1920s and abstract art. Then come passing references to

Pissarro, a shying-away from Renoir and Degas "not because their painting is inferior but because the implications of their work have had much less impact on others", and longer treatments of Cézanne, Seurat, Gauguin and Van Gogh. By this time it is page 72, the reader has arrived almost halfway through the author's section on painting; and Mr Bowness has dealt with fewer than twelve artists "whose art like their lives interlocks". The art produced by these men, he declares, "is the central stream of modern artistic development and nothing can challenge its overriding importance".

Mr Bowness quickly introduces a dialectical antithesis to these imitative "realists" in the form of symbolist painters whom he labels "idealists". This section of the text is a patchwork job in which small and larger figures—Whistler, Millais, Rossetti, Burne-Jones, Puvis de Chavannes, Redon and Moreau—are brought together to form a first generation, before a second generation consisting of Munch, Tintoretto, Lantree, Bonnard and Vuillard takes over. The first generation, the author writes, "cast Man in a subsidiary role", whereas the second seems "preoccupied with a consideration of Man's estate". At this point Mr Bowness rounds out the figure of Bonnard as "the heir of Manet and Renoir" who was "close to Matisse" and destined "to inspire the abstract painters of the 1910s".

There follows a section labelled "Expressionism" which embraces Matisse as *primus inter pares*, Derain, Vlaminck, Modigliani, Soutine, Rouault, Nolde, the artists of the Brücke and Blaue Reiter groups and Kokoschka. Cubism is then introduced as "essentially an intellectualization by two young painters, Picasso and Braque, of certain principles that they had been painting of Cézanne". The *Art of the Night* is then introduced as "a reaction against the values of art". His chapter on "Abstract Expressionism" is a lukewarm and unconvincing attempt to do justice to the original contributions of the post-1925 school. But this does not prevent him from adding a welcome note on "Abstract Expressionism". After "in which he has been a major figure deserving praise for his subtlety, his clarity with an indecipherable modern sculpture, in his own style and more successful, more fluid, than any of his contemporaries. At his best, his writing exudes the kind of effort that can only be made by anyone who professes to make more than submissive use of the world as it now is."

LITERATURE AND CRITICISM

Master manqué

RICHARD POMIER:

Fontana. Paperback. 40p.

It is time for canonization? Mr Pomier's career has been as brilliant as the career of any other writer of the time, without, of course, the advantage of either an axe or a sword. For the whole oeuvre

Mr Pomier finds a constant continuity after which when he can declare that art was the inevitable reaction against nature that it was born "from the union of French post-impressionism with a symbolist belief in the values of art". His chapter on "Abstract Expressionism" is a lukewarm and unconvincing attempt to do justice to the original contributions of the post-1925 school. But this does not prevent him from adding a welcome note on "Abstract Expressionism".

After "in which he has been a major figure deserving praise for his subtlety, his clarity with an indecipherable modern sculpture, in his own style and more successful, more fluid, than any of his contemporaries. At his best, his writing exudes the kind of effort that can only be made by anyone who professes to make more than submissive use of the world as it now is."

The turning-point came in 1957 with his essay, "The White Negro". From then on his whole literary career became a species of fiction. The past was past. Only the present, as it imitates the future, concerned him—every occasional piece, fiction and non-fiction, becoming part of that comprehensive work-in-progress. (A more traditionally projected Zolaesque series in eight volumes was abandoned.) The principal creation was a language capable of challenging such a vast conflict of forces. In his mind, he embodied the New Testament of one Norman Mailer, American; it's Messianic ambition, to create "a revolution in the consciousness of our time".

This new Messiah, in fact, became increasingly identified with a sexual athlete: sex "was a metaphor for the mature imagination in

conceive a developed relationship between man and woman. Mailer's salvation as a writer may well lie, as shown in *The American*, in the self-conscious delight in the comical instability of this chosen role.But if finally he has developed a style, that style itself developed "from the instability of his voice, which means the instability of the self as well". War was not only a social, but a psychological, pre-condition to become a debate, a dialogue of competing voices. If the nice Jewish kid from Brooklyn, in rejecting himself, then literature itself—with all its instability, combining the practical and the mystical, the clean and the funky, white and black, male and female—must reinstate a quest for self. So the hipster was born: "One thing about Hip you have to admit is that the hipster lives in a state of extreme awareness", wrote Mailer in *Advertisements for Myself*. He continues all contradictions, all opposites—"multitudes" in Whitman's phrase. Or as Mailer was to put it in *Cannibals and Christians*:

What characterizes the sensation of being a member of a minority group is that one's emotions are forever locked in the chains of ambivalence—the expression of an emotion forever releasing its opposite—the ego in perpetual transit from the tower to the dungeon and back again.

The turning-point came in 1957 with his essay, "The White Negro". From then on his whole literary career became a species of fiction. The past was past. Only the present, as it imitates the future, concerned him—every occasional piece, fiction and non-fiction, becoming part of that comprehensive work-in-progress. (A more traditionally projected Zolaesque series in eight volumes was abandoned.) The principal creation was a language capable of challenging such a vast conflict of forces. In his mind, he embodied the New Testament of one Norman Mailer, American; it's Messianic ambition, to create "a revolution in the consciousness of our time". This new Messiah, in fact, became increasingly identified with a sexual athlete: sex "was a metaphor for the mature imagination in

mounting time, for giving a measure to history". The creative organ of literature must inaugurate an apocalyptic organ to dissolve "that civilization founded upon the Faustian urge to dominate nature by mastering time, mastering the links of social cause and effect" (*Advertisements for Myself*). The vision, oddly enough, is both rabbinical and neo-Victorian. Mailer is recognizably lighting the same rearguard action, despite the now hysterical insistence on sexual tonement. Like another Ruskin or Carlyle he opposes mystery (for tread) to the opiate and palliative devised by a cancerous technology proliferating mechanical sameness and uniformity. But his private weapon, his Excalibur, is that correlation of writing and sex—pen and penis—in total, mysterious convulsion. This "saviour of the imagination"—like other cult prophets in the theological war between nature and technology, creativity and waste, God and the devil, life and death, innocence and excrement—is in heart a pastoralist, rooted in the literary humanistic heritage.

It is Mailer's art of "looting in opponents the similarities that secretly attract them... and in allies the differences that guarantee the salt of their relationship" that assures the uncanny coherence in his writing as well as promoting a possible political tactic for the Republic. To such themes Mr Pomier is himself a brilliant, if somewhat repetitious, guide. But so many ambiguous notes are sounded—so many Mailerian tensions and self-contradictions are incorporated into the very critique of the author—that in evaluation this cannot be final. A finer, and possibly far humbler, path will have to be traced between contemporary analogy and radical dismissal. The market analyst assesses the literary dividends to date as follows:

Why are we in Vietnam? and *The American* of the Night, along with parts of *Advertisements for Myself* and *An American Dream* put Mailer only in the company, it seems to me, of Fitzgerald and Hemingway, conceivably of Faulkner.

That, for the time being, must stand as the bizarre challenge.

OCTOBER 2nd-16th

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Sir Robert Peel, Prime Minister and the greatest British statesman of his time, was born in 1788 in the world of Gibbon and Joshua Reynolds, of stage coaches, highways and the judicial burning of women, and died in 1850 in the age of Faraday and Darwin, of Punch, railway expansion, trade unions and income tax. In the course of his life Peel was remodelled into recognizably modern shapes.

Peel did more than any other single figure to reconcile the new forces in society with its old institutions. His career was a masterpiece of compromise. To the Victorian Liberals he was the man who chose the wrong party; to Tories the leader who twice abandoned his followers.

He was perhaps in a true sense the real founder of the modern conservative party, for it is the myth of conservatism that he inspired by Disraeli, as practice derives largely from Peel.

xx + 743pp

Illustrated

Langman

Lord under scrutiny

JACK MACSHANE (Editor):
Madox Ford: The Critic
Routledge and Kegan Paul.

"Heritage" seems an odd, a pretentious, phrase to use for a collection of reviews and letters on the works of Ford Madox Ford. For of Ford's seventy-odd years, scarcely half a dozen have the authority and authority that make critical reception of them of any importance. The rest were busy and busy and busy, pot-boilers of them, products some of them of need to fictionalize and improve his own existence; they are, in fact, interesting, to those of Ford's few fine novels, really worth bothering with.

Perhaps of some slight interest to those books by Ford that seem to have been so long in the world and had now seemed trivial and at least of the good work very much of the good work. Rebecca (whose critical gifts have perhaps not been adequately valued) as a neutral and generous reviewer. L. P. Hartley writes well on *The World of Mr. Ford*. Graham Greene, who has always been Ford's champion, appears in defence of his work. And Ezra Pound has some things about Ford's work.This collection of papers delivered in October, 1970, at the Collège de France, during a conference which marked the close of the century of Gide's birth, is as varied in range, quality and interest as the list of its contributors. Jean Delavie opening presidential address under the heading "André Gide in the experience of the 20th century" stands out among the general studies for its succinct account of Gide's role in the foundation of the NRF which the appellation for his forthcoming major thesis on the early history of the magazine. Controversial new looks at two of his major works, *Paludes* and *Les Caves de Varan*, are taken by

that attributes attitudes and notions to entire classes ("the large middle class was self-satisfied", the literary public was protectionist, the critics wanted optimism). The result is an image of late-Victorian and Edwardian England that is, in its simplifications, simply caricature. Furthermore, he is inclined to take Ford at his word, which is a very dangerous thing to do if one is aiming at accuracy. (Did Ford really discuss literary theory with Henry James? It seems unlikely.)

Students of Ford's career will find much of mild interest, but little that is surprising here. As a document in the history of criticism, this book is minor, and perhaps unnecessary.

Gide's relevance

Calixte André Gide 3: Le Centenaire 162pp. Paris: Gallimard. 32fr.

This collection of papers delivered in October, 1970, at the Collège de France, during a conference which marked the close of the century of Gide's birth, is as varied in range, quality and interest as the list of its contributors. Jean Delavie opening presidential address under the heading "André Gide in the experience of the 20th century" stands out among the general studies for its succinct account of Gide's role in the foundation of the NRF which the appellation for his forthcoming major thesis on the early history of the magazine. Controversial new looks at two of his major works, *Paludes* and *Les Caves de Varan*, are taken by

Pierre Althouy and Albert Sonnenfeld respectively and numerous avenues for future research are suggested by many of the scholars represented.

Underlying the volume as a whole, however, and forming its nearest approach to a unifying theme, there can be detected a fear on the part of several contributors: the human subject of their discourses should no longer be considered relevant to the age to which we live—a fear which their own inquiries do much to belie and which may appear ridiculous when the attempt to circumscribe the men is finally replaced by respect for his literary achievements. Meanwhile, twenty years after his death, Gide's passage into history and the literary hierarchy is still proving troublesome within his own country to an extent he would probably have regarded as his due.

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71st Year

15 SEPTEMBER 1972

No. 3,680

Viewpoint

BY JOHN WILLETT

SEEN FROM a Normandy village, the concerns of English journalism, even what is still laughably called quality journalism, seem remote from here. In other years we have had the Sundays and the weeklies sent over by our kind London newsmen, but now, except when visitors arrive off the boat with the familiar reading matter stuffed in among their whisky and cigarettes, we leave the whole business at home. I do rather miss the *Hampstead and Highgate Express*, for increasingly I find local news more real and more interesting than the "national" people like Howard Hughes, or those boring think-pieces that now clog so much of the British press. But nobody else in the household seems to feel the lack of these things, since virtually all that we want to know, from the international news to the times of the tides at Dieppe, can be found, economically expressed, in *Paris-Normandie*, our excellent regional daily, or the bi-weekly *Informations Dieppoises*. When somebody brought along a copy of the *New Statesman* last week it was a positive shock, rather like one's first descent into the underground on returning to London, among all those advertisements for bras.

A similar change of perspective affects our reading. Though some of us have other things to read out of duty, such talk about books as occurs here over the breakfast table, or on the beach after a picnic lunch, or in the kitchen at night, is about the crime stories which we lend and recommend (or disrecommend)—English, alas, has no word for "désennuyer" (to one another. Under the pretext of wanting to find out about Los Angeles, where I am going for the first time next month, I have been taking a short refresher course of Chandler and Ross Macdonald, but my complaint about them is that their sense of place is so poor: the names flash by like sans-serif signs on a motorway, with none of Simon's (or, so far as non-criminal Los Angeles is concerned, Reynier Banham's) gift for differentiating between them without losing speed. We have been pressed by Gavin Lyall, jogged along by Agatha Christie. Some of our read books we can hardly bear; my friend Jimmy who has just gone off to catch the Paris train was choking his way through Saul Bellow's *Herzog*, whose self-conscious style he found suffocating. Others, of all ages, pore over dog-eared copies of *Flaubert*.

It is amazing how well some of the children's books stand up to repeated re-reading on these summer evenings. So many modern children's books are too flabbily written to be readable aloud, while their illustrations seem directed at arty parents rather than literal-minded kids. But the old ones are often a revelation. At the moment we have going—read serially, that is, or as part of an optional bedtime repertoire—works by Jules Verne, Benrice Potter, the brothers Grimm (or, rather, the eighteenth-century German collective consciousness), the sisters Power, Andrew Lang, Kipling and Newhall. The Powers' *Children in History* (1930) is just a little too prettified for the excellence of its basic idea—aspets of the past seen through a real or imaginary child's eyes—and in this respect the Newbolt *Book of the Blue Sea* is better: its boy sailors and their view of the old Navy are much more simply and straightforwardly handled. The *Jungle Book* we read for "Rikki-tikki-tavi," which has become a surefire soporific—perhaps someone like Robert Escarpit told me the trick is done—has what an amazing middle that book is, and why did Kipling never try to make an entry of the Mowgli stories? As for the Grimms, the beauty of so many of the tales is singering (at least in Edgar Taylor's version of 1823), whose one-volume reprint we have, with the Crutskank pictures, and the wealth of popular imagination implied there endlessly impressive. I can't understand how people can read the Cinderella story in any other version than this one, with its total lack of all pumpkin-mice-fairy-godmother cuteness, not to mention those ghastly Meena ballroom princesses with which the Lindybird school of illustrators fit it out. One of the best things about Grimm is that the kings have nothing to do with modern royalty, whether of the British or the Monégasque variety, but far above the ragged ex-soldiers who wander perplexed through their domains.

When left to myself in this house I always feel the pull of the nineteenth-century writers a lot more strongly than in London: Dickens and Thackeray above all, with an occasional Peacock. Left long enough, I might even bury myself in Goethe, whom I know far too little about. I am not sure why this is: the quietness, perhaps, the lack of any distractions, the still, persistent evidence of a pre-mechanized way of life (though we are now about the only house in the village that has not got a telly), or even the fact that this is still recognizably the country-side of Flaubert and Maupassant; at the moment, indeed, the *Informations Dieppoises* are serializing *Madame Bovary*. But the result is refreshing: whatever one's commitment to one's own time (and the life and works I care most about are certainly those of the past, fifty years), it is a pleasure to find a climate where writers could work on the grand scale without pretentiousness or myopia.

Admittedly my inclinations are not that way at the moment: instead I am hooked on Simone de Beauvoir's *Les Mandarins*, which I bought in one of the Dieppe bookshops the other day, having never previously read it. But it, too, is ambitious, leisurely and intelligible to a quite unfashionable degree, and the material which it deals with is now a not unimportant part of history. In some ways indeed it seems less modern than our bedtime Jules Verne, *The Tour of the World in Eighty Days* (an anonymous translation published by Richard Edward King, 88 Curtain Road, EC2, around the turn of the century), with its great exactitude of detail, or *The Pig and the Pasty Pan*, whose formal cross-purpose dialogue would have done credit to Joyce. This, too, I was fascinated to discover lately from Leslie Linder's companion to the Beatrix Potter oeuvre, is something of a *roman à clef*, full of odd aspects of Savoy village where Miss Potter lived. Nineteenth-century realism has many mansions.

We are well off for books here, since the greater part of my library is normally in this house. Each time we cross the Channel we lug heavy suitcases full of literature, or stuff crates of it into our car; and not only of literature but of notebooks, paper and carbon (there still being awkward differences of size with French paper, for all its excellence). This has become as much second nature now as bringing a stock of chutney or Marmite. Then friends tend to leave behind their paperbacks (taking with the remnants of their cereals, crisps, really-mixed pudding and assorted medicines, not to mention garments and even false teeth). In Dieppe itself there are three good bookshops in the main street, as well as the local branch of Hachette (more or less comparable to Smith's) and a couple of others away from the centre; their stock seems remarkable for a town of slightly over 30,000 inhabitants, and when I ordered Sam Miller's history of *Duval d'Arville* from one of them a few days ago I was told it would take only a week to get. Another great standby has been the London Library, which continues to give its members the most remarkable service even when they are overseas.

None the less, France is a literate country, far more noticeably so than the United Kingdom. Fewer books are published each year, perhaps, but in part this is due to the ambiguity of the British statistics, which always include an unspecified proportion of American-originated books. And if more books are bought per head here, it is at least partly due to the relative inadequacy of the French library system, if system there is (the Dieppe library, for instance, with its fine collection of books on exploration, its seventeenth-century pamphlets, and its presentation set of Luminette's works signed by the author, is an independent municipal enterprise working on a minimal budget. All the same, it is revealing that one of the petrol companies (called, of

all things, Elf) giving away reputable books at its petrol stations, while the prestige and sometimes assumed by the Man of Letters in his right, is of course something very nice in the character: a remarkable jealousy among educated men. For even more than one is continually across people in all kinds of grumpy jobs who might be perfectly good writers, but seem to respect them too much to make a career of writing off the often stilling *hi fi* matter. Another refractory is the whole assumption that time really matters. It is a seriousness which English rather lack. We are not good, alas, at writing off anything larger than the self.

There is even some local work out of his philosophy of French version of Simon de Beauvoir's *Les Mandarins*, which the *Informations Dieppoises* serialized, and then brought out in book form, with one of the nineteenth-century paintings of the harbour on the jacket. Such publishing is bound to have local bias, it is remarkable how interesting material is being made in the town. Richard Cobb, for instance, has done a good deal of work in town archives, was telling me this is one of the places where history in the late eighteenth century was being written, and a detailed study, and course the whole story of Channel exchanges (and through Dieppe) in the hands of Henry and Corder with the French. The paintings of various scenes and actual migratory movements, 29 tables, £3.50. *Journal of Race Relations* 1971, £3.50.

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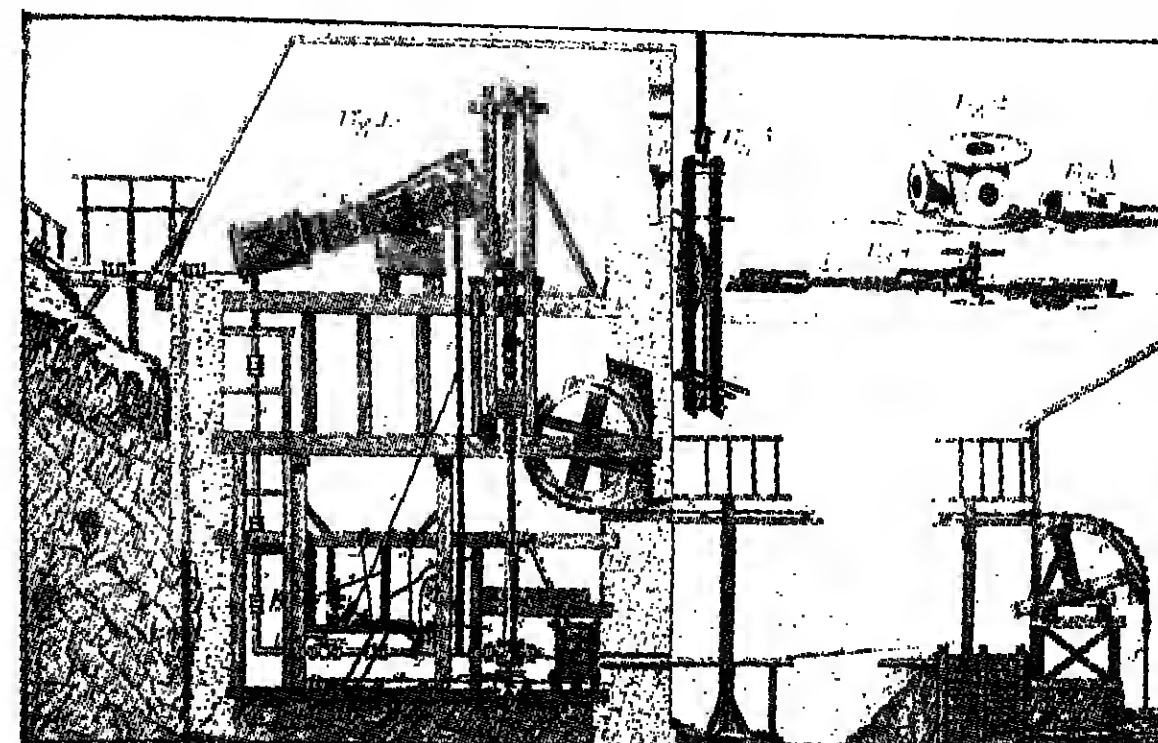
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Column-of-water engine at a mine in Schenitz (Banska Stiavnica, Slovakia). Some features of the mechanism would appear to be adapted from Newcomen engines of the period. Reproduced from *Science and Society* 1600-1900.

Towards a new history
of the new science

HISTORY IS a mirror in which the clearest reflections are usually those of the historian's own tastes and intellect. Despite the detached few who still speak of "history for its own sake", there are everywhere historians who, not content with doing their own thing, go on insisting that there is really no other valid way of doing it. Classicists see everywhere the ebb and flow of the classical virtues; bishops write of popes; gentlemen, and those with aspirations, find the concept of the gentry indispensable; generals, and such generals as remain, see Sir Charles Oman, see the past through a cloud of gunsmoke; historians bred on philosophy, when they can tear themselves away from the problem of the meaning of history, treat the past as a battleground of ideas; and so on and so forth. It is neither a new thing, nor should it be surprising, that historians with a scientific cast of mind are wont to select incidents and movements from the past congenial in their own tastes. More surprising is the wide range of attitude within what passes for the history of science, from the isolationists on the one hand to those on the other who wish to be loved by absolutely everyone.

There is a degree of honesty in the use of the specific label "history of science", which makes some historians decidedly uneasy. It takes courage in some quarters to insist that particular parts of history, especially in waters sailed by "real" historians, which is to say historians who believe in the whole historical globe to be within their competence and jurisdiction. There is something about the subject which leads many of its practitioners even to deny their affiliation. Perhaps there is a feeling that the sciences, even in aggregate, make too narrow a subject, and that the proper study of mankind is, if not Man, Everything. Perhaps, too, it is felt that to show an interest in matters scientific—apart from magic, witchcraft, or any such hocus pocus which can prove that scientists are ordinary human beings like the rest of us—is to invite a reputation for being in some way uneducated. (But an occasional article on Tennysonian astronomy, or Shelleyan meteorology, or Talmudic mathematics, or the like, will work wonders to placate fellow historians, while a medical plant can do no one any harm: for just as Thales proved that

PETER MATTHIAS (Editor):
Science and Society 1600-1900
166pp. Cambridge University Press.
£2.80.

W. P. D. WIGHTMAN:
Science in a Renaissance Society
191pp. Hutchinson University Library.
£2.50 (paperback, £1).

ANTONIA MCKEAN:
Humanism and the Rise of Science in Tudor England
258pp. Heinemann Educational.
£3.75.

all is water, the riches being poured into the history of science by the Wellcome Foundation are currently convincing historians that all is medicine.) Or perhaps it is felt that there might be guilt by association: like all branches of history, the history of science has its share of bigots and impostors. Whatever the reason, there is one problem which can seldom be out of the thoughts of the historian of science looking for preferment within the milieu of academic history. How should he divide his time between what is useful to characterize as the "external" and the "internal" relationships of science?

This distinction, to which Peter Matthias refers in the introduction to his *Science and Society*, is rarely well defined, although it is often glibly alluded to. At one extreme are those historians who write only of conceptual developments and—where appropriate—experimental practice, treating its exponents as disembodied minds. A historian of this persuasion might fit from Galen to Harvey or from Einstein to Archimedes, and back, at the drop of a hat, giving the impression that he exercises his chronological sense only under duress. Time is there to preserve the order of events which are for him unaffected by the more vulgar dimensions of history—social, martial, economic, ecclesiastical, demographic, and so on. By many historians he is likely to be taken, oddly enough, for a philosopher, while by philosophers he is looked upon as a fossil huper.

The other sort of historian, with the "externalist" approach, is conveniently defined as one concerned (in the words of the introduction) with the "impact of scientific knowledge within its wider historical context", although it might be thought

that the definition covers so many possibilities as to be of little value. [The six contributors to the volume differ far more among themselves in their approach to the "science and society" theme than the best of them differ from the dreaded "internalists".] The idea is to admit all but those who, being content with changing intellectual structures, put themselves in peril of enticement by what Professor Matthias calls "Whiggish, historicist tendencies in the historiography of science", emphasizing, as they are inclined to do, "the steady accretion of knowledge". In fact quite the reverse is true. "Science is a cumulative discipline" is an opinion which was not long ago expressed in a signed article in these columns (May 7, 1970) by Margaret Gowing, Oxford's professor-elect in the history of science, and an "externalist" historian who very modestly admits to not being competent to write a detailed scientific history. Speaking generally, it is those who are least familiar with the details of science who, fixing their gaze on great names and a minimum of central scientific dogma, are most prone to succumb to temptation of the sort mentioned by Professor Matthias.

The six essays in *Science and Society* could hardly be more diverse in style. They were all delivered in Cambridge in 1968. The first, by P. M. Rattansi (now Professor at University College London), is in many ways the most polished, even though it is likely to leave the reader with the impression that the details of seventeenth-century science are among those ineffable or arcane subjects which it is ungentlemanly to mention except obliquely. R. K. Merton is criticized on the score of his lack of feeling, not only for the social, political and religious history of the seventeenth century, but for its scientific thought, and yet the only science discussed here, and that in the broadest of institutional terms, is a form of Aristotelian world view. The Aristotelian subordination of the particular under the general is contrasted with the occult and revelatory Hermetic approach, which "focused attention on properties specific to each particular thing, preferably on extraordinary and marvellous virtues, or *mirabilia*". Bacon is characterized as one who hoped to transform the conception of an enchanted universe, with man at its centre, and who wished secular and religious knowledge to be divorced.

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and in particular the connections between Hellenistic religion and early Christianity. Nock, himself deeply religious in the Anglo-Catholic tradition, almost immediately turned his great powers into this field and in the course of nearly forty years of scholarship contributed to it more than anyone else in the English-speaking world before or since.

Most of Nock's work was concentrated in learned articles and reviews, many of which were original studies in their own right. Today one may regret that after *Conversion* in 1933 he never published a comprehensive work. *Conversion* had been designed to study the attraction of the mystery cults to individuals in the Greco-Roman world, but came to cover the whole field of religious experience and, above all, the impact of Christianity on surrounding pagan society. Maybe the war had some influence, for the Gifford Lectures on Hellenistic religion which he began at Aberdeen in 1939 could not be completed until seven years later. By that time the perfectionist strain in his scholarship had taken over. New material was accumulated and new drafts written with an ever greater critical apparatus, but the great work was still uncompleted when he died.

Zeph Stewart has performed a prodigious task, collecting, sifting and editing fifty-nine representative works out of a total bibliography of more than 400. He has managed to find room for the early almost book-length study, "Early Gentile Christianity and its Hellenistic Background" (1926) as well as all the notable essays that appeared in the

Harvard Theological Review which Nock edited for thirty-three years, and a good selection of Nock's learned reviews. And if this was not enough, there is a concluding section of obiter dicta, shrewd assessments and opinions contained in work which have had to be excluded.

Two examples must suffice to illustrate Nock's variety of interest, capacity for facts and power of integrating separate disciplines to bring a maximum depth to a given theme. He was never a field archaeologist but he had an enormous interest in the results of excavations, particularly those of his friend Rostovtzeff at Dura Europos and he knew how to apply the often unexpected detail of their results to his research. His essay in honour of Rostovtzeff took up the discovery of a Ferial, or list of days with prescribed offerings, which had been published recently by the latter's colleagues. How did it happen that a cohort of Palmyrene auxiliaries which formed the garrison of Dura should be celebrating in the reign of Alexander Severus (AD 222-235) Roman festivals that were antique even by reference to the calendars of the Republic? Nock's study ranged over the entire area of official and semi-official worship in the Roman army, and included even a short but significant note on Roman policy towards native cults and towards Christianity. He concluded that Romanization was not forced on the auxiliaries. A regular list of suitable holidays had, however, become accepted as part of the military routine, and that these festivals in

honour of the old Roman gods took their place alongside the more personal worship of national and territorial deities.

The demonstration was irrefutable and complete. A similar penetration was brought to the study of Christianity to which Nock devoted work extending over thirty years, including his final paper. He was never convinced of its pre-Christian origins and held fast to conclusions he had reached early in his career that it was a Christian heresy whose background was Jewish rather than Hellenistic, views widely accepted today but daringly perceptive when first put forward to challenge Harnack and Loisy nearly fifty years ago.

Nock's canvas covered the whole field of religion in the ancient world. His studies embraced aspects of Greek, Roman, Jewish, Iranian religion as well as Christianity and the byways of magic and astrology. It was no fault of his that the English-speaking world has produced nothing similar to F. J. Dölger's "Antike und Christentum" school to study the relationship between Christianity and its Greco-Roman environment. The opposing forces have been too strong. The traditional concentration of the classical scholar on linguistics and literature, the arbitrary choice in universities of the death of Trajan in 117 as the end of the period to be studied as ancient history, the ill-conceived contempt of ancient historians and medievalists for ecclesiastical history, and the inability of historians to exploit the results of archaeological evidence have con-

tributed to prevent a proper change of disciplines. British scholarship will enter Europe at large in the generation behind its European counterparts in understanding the first 1,000 years of European history.

The publication of Nock's work could therefore not have been timely. These essays show what has been done and set a standard for the future. Some of the articles are heavy going. Nock had a taste for digressions. His style is often complicated. He was scrupulous in his attention to detail, but in his anxiety to be scrupulous he neglected any scrup of evidence seemed relevant. His essay on the dedication of the Emperor takes one far back into the history of the Hellenistic monarchies and the first century AD before reaching their subject. Nor does he always as often as not let the reader know what he is doing. The notes betray a formidable array of learning. Humble pages may, however, take comfort in the editor found "several small corrections" to be made.

As originally printed, the evidence of the thoroughness of his own work that these are now seen to be as humbly possible. The essays are full of admiration and great service to scholarship. For scholars have been given not only an incomparable work of reference, many aspects of the life and thought of the ancient world, but also into one of the finest original works of classical scholarship.

DERICK WOODS (Editor):
Winston's Wars
Original Despatches of Winston Churchill, War Correspondent 1890-1960
Leo Cooper. £3.50.

Churchill never intended to spend long in the Army. He was determined to follow his father into politics, and for this he needed to make himself a reputation. Mr Woods outlines in his introduction the well-known stories of how he got himself attached to the Malakand Frontier Force as correspondent of the *All-India Pioneer*, not of the even more extensive and exalted intrigues by which he wangled his way to the Sudan in spite of Kitchener's objections. His appointment there was as a supernumerary lieutenant with the 21st Lancers, but he had also contracted to write despatches for the *Morning Post*. They took the form of anonymous letters to the editor; the anonymity rapidly became poetable, as Churchill wished it to be. By the time the South African war began he had resigned his commission in the Army and was able to conclude a straightforward, and profitable, contract with the *Morning Post*. It was these South African despatches, and the two books incorporating them, which put his foot on the first rungs of the political ladder. At the time *The Star* complained: "He has turned war correspondence into a gigantic advertisement of his modest personality." Later generations have good cause for looking more kindly on this youthful effluence.

The financial side must be mentioned since it was the foundation of his later fortunes, greatly supplemented by more serious contributions to literature. For his Despatches from the Frontier *The Daily Telegraph* paid him only £5 a time, £75 in all. He grumbled most furiously at his mother, who had made the arrangement, but could not see that he enjoyed putting forth his strength and writing as well as he knew. To the same letter to his mother he singles out two of his despatches from the frontier as his favourites, one a description of a cavalry action and a night under fire in camp, and the other a disquisition on frontier policy.

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This is the natural anxiety of the self-educated combined with the self-assurance of twenty-two. A reader today will probably pass a favourable judgment. The influence of Gibbon and Macaulay is plain to see, though not deployed with all the senatorial gravity of later years. It is vivid and memorable writing, with more scenic painting, as the subject required, than he used in his major books but already a high degree of psychological penetration.

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Churchill from the front

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No cause for gloom

MOLLIE PANTER-DOWNES:
London War Notes 1939-1945
Edited by William Shawin.
377pp. Longman. £3.

Few home-front reporters during the war, on their way to Parliament or to watch the sheep-shearing in Hyde Park, would have noticed some yellow detector point on the pillar boxes, supposed to change colour if there were poison gas in the air. Mollie Panter-Dowles noticed it. There was little that escaped Miss Panter-Dowles, prowling the London streets for her *New Yorker* column, unless it was the sordid rhetoric that under the work of so many high-level correspondents' heads stuff at the time but unremembered today.

Miss Panter-Dowles remains wholly readable, as this collection of her pieces proves. For sheer range of mood and matter she leaves most of her rivals standing, but the main preservative is her relaxed air. Indeed, she finds cause to protest about BBC announcers who sound as if they are "understudying for Cussindon on the walls of Troy". (Later they were to be criticized for reporting air battles in too racy a fashion, as if they were sporting events: even then, it seems, the BBC could do nothing right.) But Troy was also Prospero's island, and this gifted reporter recognized it. Nothing more vivid has been written about those early days of soft sunshine when it was hard to disentangle the dream from the reality, a long summer afternoon in which fantasy flourished, and the barrage balloons glittered "like swollen fairy elephants lolling against the blue".

Were Gort and Gellibrand really the names on everybody's lips? (It sounds like Tolkien.) Were quavering old German and Austrian refugees really hounded emergency orders warning them not to possess explosives, motor-cycles or nautical charts?

As things turned out, the dachshunds did better than the refugees in this World War, but those pressures came later. Meanwhile, with Christmas drawing on, there was a certain worry about the unavailability of ground almonds. Complexions were sugar-brown to go with hattedness, the sandbags at Brunel's were the same tasteful shade of blue as the ceiling, and a demented Cotswold firm was offering supplies of "nature's area, the pheasant", guaranteed to give warning of bombers long before the human ear could detect them.

Naturally Miss Panter-Dowles has an appreciative eye for the "battering of willing ladies who have emerged from the herbaceous border to answer the call of duty", and is delighted to note the success in a firewatching contest of "a team of determined matrons who scuttled over tricky old roofs like lady Tarzans". She has an ear for the colourful remark, like the one she quotes from a coter on a donkey cart: "That's right!—all in together to knock 'is headin' block off!" must have sounded much more expressive than Mr Atlee's thin-voiced command that there must be no laggards. She also remarks that tulips in the London parks are the colour of blood.

What is the best place to make for when caught in a raid? Miss Panter-Dowles discusses the virtue of Harrods, where chairs are provided, as against the public shelter where you have to stand; the tone should not be misinterpreted. She can be witty, mocking and severe in as many paragraphs. She can even tell Churchill

chill off where necessary. The commentators are frequently chastized. Reactions to the Rudolf Hess affair make the public doubtful whether it is "reading about Hitler's right-hand man or Gury Cooper".

And when Germany attacks Russia she listens in vain to hear the "international" played with the other friendly anthems, and imagines many a vicar filtering a little as he leads his flock in prayer for the Allies. Throughout we get the clear message that her loyalty is not to governments but to "the great, patient, courageous mass of British people". Even then she serves best by keeping cool, preserving her reporter's distance, getting just close enough to record exactly what people do and say. "That's 'im, that's 'is little old lovely ball 'ead 'is!" an old man says on VJ Day, catching sight of Churchill. It is not the sort of remark people make when a microphone is pushed against their teeth.

DENVER QUARTERLY

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G. Wilson Knight on *The Waste Land* problem
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Over 600 exhibits by boys and girls up to 17 years from all over Great Britain.

Advisory Committee:
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PAUL LENDVAY:
Anti-Semitism in Eastern Europe
393pp. Macdonald, £3.50.
CHRISTIAN JELEN:
La Purgé
222pp. Paris: Fayard 25fr.

It would be tempting to relate the ebb and flow of antisemitic policies to the role of Jews in economic life, but there seems to be no correlation. Jews were expelled and persecuted even at times when they played no important economic role. One could, however, make a correlation between the political conditions or crises and

Yet there is another side to the
apposed pro-semitism of socialism.
Fourier, Proudhon and Bakunin were
well known for antisemitic outbursts.

In consolidating his power, Stalin removed from positions of influence virtually the whole generation of those who had made the Bolshevik revolution and built the Soviet state. These included many Jews, and they were hardly ever replaced by other Jews. The satellite regimes imitated the Russian example. The traditional antisemitism of Russia and Eastern

Both Mr Lendvai and Mr Jelen attempt to explain antisemitism in regional terms, and do not deal at all extensively with Russian policy in the Middle East and the effect this has had on the position of the Jews in Eastern Europe. Again, it is not easy to draw any precise correlation: an anti-Israeli policy externally does not necessarily mean an anti-Jewish policy internally. Indeed, when the Soviet Union recognized the state of Israel in 1948 and Israeli troops arrived with Czech weapons were fighting in the first war against the Arab states, Stalin was busily persecuting his own Jews. No doubt he reasoned that in the circumstances International Jewry was not likely to protest. The satellites always tended to lay a little behind Russia. Yet by 1950 the antisemitic aspects of the impending purge in Czechoslovakia were already being prepared; it was in that year that two Israeli citizens were arrested in Prague. Even so, it is very difficult to discern an overtly pro-Arab Russian policy before 1954. After 1956 the connexion between fe-

As like the centuries of relations with Israel, an expression of Rummenla's independence is his linguistic suffering no inferior to those in Poland and Czechoslovakia during the last 100 years. The number of books on the Jews of the Soviet Union is large, but they are very few on the Jews of Europe. These two are the main fundies of the policies of European states and also of Jews in them.

The title page of A Tryal of Skill, an encounter scene entire published in 1734. The thellists shown are Poppy (left the left), who have a quill pen balanced on his sword, and Hervey, whose sword, a fox dressed in a woman's dress, is raised in the air. The words "The first and last of the famous Hervey's sword in his trial and which was first used by the famous Hervey in 1731. Poppy's words are "You write I shal - h", and Hervey's "With a good Disgrace - He darts my face". By courtesy of the Trustees of the British Museum.

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thoroughness; those sombre records were preserved and were of value in the onerous task of restitution.

Twenty-five years ago, when the work began, the whole concept seemed improbable. Germany was in ruins and, of the four occupying powers, Russia for one was not prepared to countenance any activity of the sort in the zone under its control. (This attitude of non-cooperation with the Rostrotrolno Agency has been inherited by the East German government.) In the British zone Ernest Bevin's Foreign Secretary was averse of such suits as might be recuperated finding their way to Jewish Palestine, and no authorization for the setting up of restitution activity on an organized basis in the British zone was obtainable until Herbert Morrison succeeded him. Establishing the claims of the survivors of the holocaust and their near relatives was a finite task, and granted man-power and good will obviously capable of eventual solution in terms of the material possessions once confiscated and now to be restored. Of course, such a program would depend on Germany's success in rehabilitating herself economically and being willing to take responsibility for the restoration to her former citizens of the possessions filed from them or their parents, but on reflection the American and British Jewish relief organizations considered this a risk worth taking.

Far more problematical was the

issue raised by the existence all over Germany of properties described as "heirless and unclaimed"; it was regarded as intolerable that these should fall into the hands of the German state merely because there was no one left to reclaim them. Of course other people besides Jews were murdered by the Nazis, but unlike the Jews they were usually survived by heirs and descendants so that in practice the sorting out of heirless and unclaimed property became a specifically Jewish responsibility.

In the American zone the Jewish Restitution Successor Organization was formed in 1947 and went into operation in August, 1948; a similar action in respect of the British zone was delayed until 1950, and in respect of the French zone it was delayed until 1952 because French law did not provide for the creation of a successor organization on such, and after much consultation it was decided that these difficulties had better be carried on in the name of a specially created and autonomous French branch of the Jewish Trust Corporation. Charles Kapralik's two volumes tell the history of the Jewish Trust Corporation from its inception until now.

The difficulties were manifold. First, the Restitution agencies were set up under Allied auspices and there was no guarantee that the German Federal Republic (which came into existence under the Treaty of Paris in 1955) would do more than form-

These daunting problems were overcome, but their scope was increased by the very zeal of the Federal Government to ensure that legislation was efficacious and recognized as such by the aggrieved. Legislation was enacted embracing in turn deposits and securities confiscated or cancelled, mortgages and old savings cancelled by individuals or their successors in law between January, 1946 and June, 1948, in the shape of savings accounts, life insurances and debentures issued by certain semi-public institutions. In all these matters the metropolitan bookkeeper of those who

It would not be strictly correct to say that Dr Kapralik's book was a personal achievement, since it was published in 1950 restored to the department by the former owners' property, which was liquidated in 1689 and 1711. The book's complexity and some of the operations here described are not unique for our time, but they are, however, deeply researched and well illustrated—will need to be read by all interested in the history of the Federal Republic. "They are not so common," said the author, "to communicate the devotion of a handful of patriots of German origin who returned in 1950 to return to the persecution in which their efforts might contribute to the mitigation of our country's distresses. In this book Dr Kapralik stands prominently."

Lord Hervey

BY ROBERT HALSBAND

"delicate Hermaphrodite [i.e. homosexual]"; that a pretty, little *Miss Minx*; that as a writer and wit he was ludicrous; and that he was Walpole's minion in "a Circulator of Title-Tattle, a Bearer of Tales, a Teller of Fibs, a station'd Spy".

What lay behind Pulteney's attack? Was he using the kind of satire that Pope justified as the

... sacred Weapon left for Truth's defence

Sole Dread of Folly, Vice, and In-solence?

His motive was simpler and less exalted; he wished to discredit in any way he could Walpole's best political pamphleteer.

His antagonist was Leader of the Opposition. And still another satire theme was born from Hervey's friendship with Frederick, Prince of Wales, and the Prince's mistress, the Honourable Miss Vmro. She had probably been Hervey's mistress before he passed her on to the Prince; and then because of political rather than sexual jealousy quarrelled with both of them. To combine accusations of effeminacy or worse with that of wenching may seem a contradiction; not so to the satirists. (Pope recently recalled this contradiction: *Sporous only*, "annoys the Fair"; he "ne'er enjoys Beauty", but like a well-bred spaniel mumbles of the

Hervey was not incensed by Puligny's personal attack that he challenged him to a duel, and suffered a few slight wounds. Hervey as a duelist—naturally an effeminate, cowardly one: this became a popular theme for the satirists. Hervey was a "man of letters" since it could be overtly said, "he was his an-
 During the four years between Puligny's lampoon and Pope's achievement in *Sportus*, other satirists repeated, elaborated, varied, and combined these themes in couplets and ballads, prose paragraphs, and even in prints and engravings. Every stroke that Pope used in his *Sportus* image

had already been exploited by previous satirists. Even his inspired metaphor of Sporus as Eve's Tempter, with "A Cherub's face, a Repile all the rest", had been prefigured in a satire that scolded Hervey with the phrase from Scripture: "Every Cherubin hath two Faces." The profusion and virulence of all these satires, in manuscript and in print, seems astonishing.

Why, one may wonder, did Hervey receive such an enormous amount of attention after 1730; he had by then been a conspicuous habitué of the Court for about ten years, with presumably just as contemptible a character and just as ridiculous a personality? The answer is that his political functions as pamphleteer, as ministerial supporter in Parliament, and as Walpole's emissary to Queen Caroline were enough to set him up as the target of the Opposition writers, of their followers and sympathizers (Pope and Henry Fielding among them), and of the Grub Street hackwriters who skulked about like hungry jackals in search of scraps of scandal.

Between the publication of *Spurs* and Hervey's death eight years later the satire mills continued to grind out their abuse. A new flurry of attention followed the obsequious dedication to him of Cunyvers Middleton's life of Cicero. Fielding ridiculed him for it in his dedication to *Shamela*; and then—harrowing the older Herveyesque satire motifs—caricatured him in *Joseph Andrews* as Beau Dikklapper, a ridiculously effeminate and cowardly coxcomb, a dangler after women, who pursues Joseph's virtuous young heroine. Fielding also glanced at Hervey's political role: Beau Dikklapper is a dependent of the "Great-Man" (Walpole), who demands his obedience and treats him with contempt. My ironic coincidence the novel was published at the precise moment that Walpole fell from power. Elsewhere Hervey was then chided for his loyalty to the fallen prime minister; and after his own dismissal from office, for his disloyalty to the King. Only a year later (in 1743) Hervey the man died; *Spurs* the image lived on.

In its later existence the Sporn-
imgo appealed to a varied suc-
cession of writers. John Cleland,
two years after Bunyan Hill's advent,
assigned to Hervey a part in his
Memoirs of a Coxcomb as Lord Ter-
rillian, who is a frivolous courtier
with the affected gravity of a states-
man. A century later, William
Thackeray recreated—in his *Pan-
Georges*—a melodramatic image of
Hervey, "with his deadly smile, and
ghastly, painted face . . . [he] had
something diabolical about him."
The terrible verse that Pope
wrote about him, Thackeray con-
tinued, "in one of his own moods
of almost fiendish malignity. I fear
are true. I am frightened as I look
back into the past, and fancy
behold that ghastly, beautiful face."
And, finally, in our own day Edith
Stiwell wrote: "Lord Hervey . . . is
impaired for ever in the *Epistle to Dr.
Arbutnot* by the name of Spurus,
in one of the most tremendous pas-
sages in all Pope's poetry . . . [Her-
vey's] enemy has given him, not
death, but immortality." The image
of Spurus, in other words,
has replaced the man; and Miss Stiwell
proved it by defining the man
through the image: "The lines have
a dirty fluttering sound, to suit the
dirty fluttering thing they portray."

This, then, is the "image" that confronts Hervey's biographer; and he must measure it against what is factually ascertainable.

Let us, to begin with, examine a trivial detail in the Sporus portrait to judge its historical accuracy—his being "dirty," the adjective so eagerly embraced by Edith Sitwell. Were still, in his twenties Hervey became a disciple of Dr. George Cheyne, the famous physician of Bath, who generally prescribed daily bathing as part of his regimen. In Hervey's own account of his health, written for the use of his children, this is what he says:

As to cleanliness, I think nothing more wholesome than washing with towel and warm or cold water, all (over, once a day). It promotes a free perspiration

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by opening the mouths of all the pores, which in dirty people are always clogged and stopped by all the collective filth which a nasty human body naturally abounds.

Does this not sound more like the voice of Jonathan Swift than of the "painted child of dirt that stinks and stings"? At least the adjective "painted" was probably accurate since Hervey used cosmetics, a fact less shocking when we discover that the use of cosmetics by men was very much in vogue in Paris, where Hervey had been on two visits; and he evidently preferred to look like a pale, freckled youth rather than a red-faced Englishman.

Now let us examine a more important theme, the most shocking of all: Hervey's alleged homosexuality. The question must be faced with neither the disgust or horror of a previous era nor the contempt or amusement of the present one. That Hervey was a practising heterosexual is beyond doubt; the proof is as literal as possible—eight children by a wife of impeccable virtue. That he was delicate in appearance and effeminate in manner is also undeniable; he hardly bothered to disguise it, but rather flaunted it. It would be naive, however, to think that a man's effeminate manner necessarily indicates a sexual affinity for other men. And the third fact to be considered in solving this conundrum is that for about seven years Hervey addressed a series of impassioned love letters to Stephen Fox and spent much time in his company; and that after Fox's marriage and rustication he found an outlet for his romantic passion in Francesco Algarotti, the Italian writer who visited England. The only certain conclusion that can be drawn from these friendships is that Hervey's passion was homosexual though not necessarily homosexual. In the phrase of the law courts, it cannot

be proved "beyond a reasonable doubt" that he was a practising homosexual—or, to be more precise in his case, bisexual.

Does it matter? It may be debatable whether a writer's sex-life is relevant to his writing. In the fourth volume of his Henry James biography, for example, Leon Edel has argued that the "physical habits of the creative personality, his 'sex life' or his sexual movements, belong to the 'functioning' being and do not reliably distinguish him from his fellow-humans". (In this context, the next one may remember that in the case of Martin Luther psychoanalytic interpretation has made much of his constipation.) Yet, certainly, in drawing a distinction between a man's life and an image that comments on his sexual activity the biographer must deal with that subject. Whether or not a Kinsey report on the sexual behaviour of eighteenth-century writers would illuminate their writings, it would certainly clarify their satiric images if they have any.

It is not necessary to go through the tedious steps of showing that most of the other details of Hervey's satiric image are false or exaggerated or distorted or (largely) not susceptible of factual proof. Instead we can see the man Hervey in the testimony of three relatively impartial witnesses. His contemporary, the historian Nicholas Tindal, wrote that in 1730 Hervey began

to make a very considerable figure in the ministerial party, and history might be said to regret that poetry has done to some part of his character. He had read a good deal, and was, what may be called, a learned nobleman, though he scarce could have been deemed so in a literary sphere of life. He was not without wit, but he was a much better

writer than a speaker. . . . He affected a gravity and solemnity, which, in writing, so delicate a figure as he had, was not at all pleasing. Notwithstanding this, he was master of a very sound judgement, and when he pleased to employ it, a most excellent poet in the political way.

At the end of the century William Cave, in his magisterial biography of Robert Walpole, quoted Joseph Warton's disapproval of Spornis as Hervey's portrait, and then added:

In truth, Lord Hervey possessed more than ordinary abilities, and much classical erudition; he was remarkable for his wit and . . . repartee. . . . His cool and many conduct in the duel with Pulney, proved neither want of spirit to resent an injury, nor deficiency of courage in the hour of danger. . . .

And from the historian Alexander Ewald some hundred years later:

No unprejudiced mind can peruse the Memoirs [of Hervey] without coming to the conclusion that the author was a man of great ability, well read in the classics, far-sighted, and of considerable originality of opinion.

The objective reader may very well wonder whether the man who can be thus characterized bears any relationship to Spornis.

Has the biographer perhaps settled these matters? Hervey is not Spornis or Lord Fanny or Beau Disapper; he is John Hervey, born in 1696, member of the House of Commons and then of the Lords, Vice-Chamberlain and then Lord Privy Seal, father of eight children, and finally dead in 1743. "Requiescat in pace", Pope benignly remarked at the time. Though a few months later (in the final *Dunciad*) he paid more heart-

felt tribute to Hervey as a "Fool of Quality".

But with Hervey the biographer's work is not completed simply by matching the image against the man. A third source exists, and that is Hervey as he saw himself, his own conception of his life, career, character, personality. Since he was both articulate and introspective he left an abundance of fragmentary material for what may be called his autobiographical image. His family, comradely letters to Henry Fox, his romantic and affectionate effusions to Stephen Fox and then to Francesco Algarotti, often depict the landscape of his inner life and feelings. And his letters to Lady Mary Wortley Montagu as well, for he shared with her many attitudes and tastes, including that of infatuation with Algarotti. To these friends he sent his intimate, personal confidences.

Yet often a man will uncover a deeper layer of self-awareness in a relative stranger, and it was to the Reverend Robert Butts, parish priest at Ickworth, that the free-thinking Hervey (at the age of thirty-six) sent one of his most revealing epistolary confessions:

As I came very early into the world, have level long in what is called the top of it and had a satiating spring in the shallow part of its pleasures, my taste has taken a new turn, the heyday of my blood has Shakespeare and in poetry well over. In the midst of a crowded Court, I pass many, many hours alone; I am disgusted of many people I used to love, undervalued in some I used to esteem, and have lowered my opinion of many more I used to admire. By these means I have contracted my acquaintance into a narrow compass, my friendships into a

narrower, and have excluded amusement of many useless persons for that of a few useful ones. I have forced myself to converse with those who take up with speculation, as my practical one does, and I have taken into account in my biography.

Robert Butts had in fact been chosen for examination was "Antique Society". A report of proceedings appears at the end of the volume under review and four of the eight papers presented to the society form its first chapters.

It is concerned with a specific historical outline certainly, but a significant role in moulding the life of the Byzantines. And now so little about them that it is set down in anything like their perspective. However, all four have been completely satisfied in this respect and have concluded that (among other things) for its literary force, shape, integrity. In the case of Lord Hervey, the image and the man, the man and the image—Hervey—must construct his. Are all three equally valid? historical outline certainly, but a significant role in moulding the life of the Byzantines. And now so little about them that it is set down in anything like their perspective. However, all four have been completely satisfied in this respect and have concluded that (among other things) for its literary force, shape, integrity. In the case of Lord Hervey, the image and the man, the man and the image—Hervey—must construct his. Are all three equally valid?

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The classes of Byzantium

Editor: Twenty-Five
Paper 33 plates. Washington:
Dumbarton Oaks Center for Byzantine Studies. \$20.

May 1969, the usual symposium held at Dumbarton Oaks. The book chosen for examination was "Antique Society". A report of proceedings appears at the end of the volume under review and four of the eight papers presented to the society form its first chapters.

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eleventh century, for the Senate's increase in power. Later, in the thirteenth century, the influence of certain extremely wealthy families tended to diminish it, yet feudalism as a term the author carefully defines—not only persisted, but became deep rooted, and its growth, together with the Latin occupation of Constantinople, fostered the separatist tendencies which made themselves strongly felt in the fourteenth century. The chapter ends with an imaginative portrait of a Byzantine nobleman, helping to visualize what is often the most arid field of Byzantine studies.

John I. Telfer's chapter on "The Byzantine Agricultural Tradition" is an informative and illuminating study of conditions in rural areas. Its main theme is the growth there of a society based on Christian principles, military efficiency, and an expanding agriculture resulting from improved technology. However, the minor details—the loss of a scythe, for example, was punishable by a heavy fine—widen the reader's understanding of the farm labourer's life.

Peter Charanis's perceptive study of the position and role in Byzantine society of the monk, his outlook on life and educational standards, is concerned also with trying to assess the community's size. The author suggests that in the capital one person in 100 took his vows and in the country as a whole the average rose to two. In his view, the rise of monasticism reached its peak in the ninth century,

although numbers remained high until the twelfth. The average monastery was small, the number of inmates fluctuating sharply from decade to decade.

The last of the symposium papers sets out to examine the composition, activities and standing of the Patriarchate. Many members of the sect came from the upper classes and, since they were not opposed to the state but to the Orthodox clergy, they received favourable treatment from the Isaurian emperors and were able to serve in their army and administration. The problems discussed include that of the attitude of the Patriarchate to the Iconoclasts, the link between the Neo-Platonists and the Hagiologists, and the Patriarchate's supposed connection with the Manicheans, which is found to be non-existent, at any rate after Justinian's persecution of the latter. The author, Miss N. Garsjoan, ends her survey by asking whether in our studies of mid-Byzantine heresies in general

the time has not come to abandon archaeological expeditions and rural limits, and to consider them as aberrant forms thrown up from the mainstream of the contemporary intellectual and spiritual life.

Few would disagree with the idea underlying this query, namely that Patriarchism occupied an important place in Byzantine thought, but it is, to say the least, strange to find a stricture on archaeological expeditions appearing in this particular publication. No discipline has done more in recent years to broaden our know-

ledge of the past, and few institutions have sponsored so much archaeological work as Dumbarton Oaks.

The last three papers in this volume do not have a specific theme, but they are none the less interesting. In the first, Professor Sevckenko sets out to refute the claim to authenticity of the "Fragments of Euphrasia (Cathigens)". By applying himself to the task with a scholar's analytical mind, the efficiency of a Sherlock Holmes and the zest and humour of a Hercule Poirot, he succeeds in convincing the reader that K. H. Hase, the keeper of Greek manuscripts at the Bibliothèque Royale de Paris early in the nineteenth century, fabricated the text. If the author's conclusions are accepted, and it is difficult to disagree with them, then the study of Russia's early medieval history will indeed be simplified.

The final two essays are more specialized. David Pingree sets out in his paper to show that John Abramian made use of some Islamic texts, translated into Greek by Gregory Chionidas between 1298 and 1302, in his attempt to revise the Ptolemaic astronomical parameters. He suggests also that Abramian compiled the horoscope of the Emperor Andronikos IV's entry to Constantinople in 1376. In the final chapter, Peter Schreiner discusses a hitherto unknown description of the Church of Panmakaristos at Constantinople and examines certain other texts for the purpose of further illuminating the Byzantine capital's topography.

The volume concludes with three reports on recent field work undertaken on behalf of Dumbarton Oaks. The one carried out at Kaleiderhane Camii, Istanbul, by C. S. Striker and Y. Digan and their colleagues is especially important; it includes the discovery of a fine, although damaged, wall mosaic which, on archaeological evidence, cannot be dated earlier than the second half of the sixth century and is thought to be pre-Iconoclast. Indeed, to judge from the illustration, it bears a definite stylistic resemblance to the mosaics at Nicaea which were destroyed in the Graeco-Turkish war of 1922 and are almost certainly to be dated to before the ninth century. David Winfield's report on work done in Cyprus, at Managri, Lagoudera and Hagios Neophytos, is equally rewarding both on account of the quality of the paintings concerned and also the meticulous detail in which they have been studied. To judge from the preliminary report on the excavations at Bagla in eastern Macedonia supervised by B. Aleksandrov and Cyril Mango much will be learnt about the Slavs who lived there in the medieval period. The site was a town as early as the fourth century; it became a bishopric during the fifth and sixth centuries and was controlled by the Byzantines in the tenth when its population was largely Slav. Excavations have already been carried out on the citadel, a dwelling, an important early basilica and a later church.

Victorian with an eye for eccentricity

The Reminiscences of Alexander Dyce

Edited by Richard J. Schrader
267pp. Columbus: Ohio State University Press. \$11.

"Dyce has not been altogether forgotten in the last one hundred years", Richard J. Schrader claims, with prudent restraint, in the foreword to his edition of reminiscences which have until recently lain unnoticed in the Victoria and Albert Museum. Who remembers Dyce? Students of our early drama will be aware of his editions of Shakespeare and his contemporaries and successors (the Shirley has not yet been superseded, although it is time it was). Faithful readers of the TLS will have encountered S. Schoenbaum's article on the Reminiscences (January 22, 1971). Few others, surely, will know the name. Yet Dyce deserves his inconspicuous niche in English literary scholarship. "I met him one day at Russell-Smith's, in Soho Square", W. Carew Hazlitt recalled, in a passage quoted by Professor Schrader:

a singularly huge, shuffling, awkward, ungainly figure. He had come about an eighteenpenny book he required for use. There was some negotiation as to an abatement of the price, and ultimately he left the shop, book in hand, to a few moments, he returned, and asked Smith if, when he had done with it, he would take the volume back at a reasonable reduction.

A Scot, Dyce took orders, but soon relinquished his provincial tuxedo to pursue a scholar's life in early Victorian London. There this gregarious bachelor indulged his lifelong passion for the theatre, and mingled with a wide circle of acquaintances that included celebrated actors (the Keans, father and son, and Kemble), scholars (the cunning forger J. Payne Collier), men of letters (Wordsworth, Campbell, Rogers), and engaging eccentrics from various walks of life. The reminiscences of such a man can hardly fail to hold interest. Some of the cream has been expectedly gone into Professor Schoenbaum's extracts, but Professor Schrader is fortunately left with a richer beverage than skimmed milk.

The curious reader will find a

number of good things. Charles Keen in a letter from America describes his infuriating New York production of *King John*, which in one scene is to crowd 150 persons on to the stage. Lamb's sister in old age sits calmly used and begrimed with mud, and talks of Dickens stealing pews in an apron. Asked by her little niece to read her *The Life, Death, and Burial of Cook Robins*, Mrs Siddons dives into tears when she comes to the unfortunate Robins's demise. Dyce has an eye for human oddity, and the drings of the eccentricities. The Rev Samuel Pater insists: "I will have no bastards in my parish." A failed Greek scholar, George Murray, spends a good sum of money "on the construction of a whale-shaped machine, which was to convey passengers through the air from Dover to Calais". The novelists Charles Mullin sticks red wafers on his forehead to signify that he is deep in thought and not to be disturbed. "Priy, don't speak to him," his wife whispers to visitors, "he has his waffer on—he's thinking."

Thomas Taylor, the Platonist, astonishes the company by arguing that suicide may be justified in certain circumstances, as when one "should happen to fall desperately and incurably in love with his grandmother"; he expresses anger that his friend Kelsall should have left the bulk of his fortune not to him but to pay for mislaid a temple to the sun on the banks of the Caspian; with "Blinkie the artist" he exchanges notes on whether either his ever stood "close beside the vast and luminous orb of the moon". (This serves, in our only evidence that he knew one another.) A glow of bitterness nostalgia, as evocative as it is unexpected, enters Dyce's recollections of his breakfasts at Samuel Rogers's house in St James's Place, and of his sunbathing with Rogers at the seaside while children played, the gleaming trolleys spoke in the far distance, and the band played tolerably well.

These libbits do not exhaust the pleasures of the Reminiscences, but by the very act of selection a reviewer runs the risk of making the book

under notice seem more beguiling or informative than in fact it is. Professor Schrader has consulted the reader's convenience by grouping the articles, according to subject—the stage, the arts, etc.—and the reader's patience by omitting altogether a number of entries, while abridging others. Nevertheless the resulting volume, although fairly compact, has its blemishes. There is a fair amount of trivia, and the revelations, when they come, tend not to be remarkably significant. Nor is Dyce a brilliant raconteur. This is a volume of distinct but circumscribed interest.

Dyce died without being able to polish his papers for the press, and an unrevoked draft always presents the editor with special problems. The conscientious Professor Schrader has better success with his commentary than with the text. He has been tireless in identifying persons, allusions, and sources—even going so far as to introduce into the text bracketed and scene numbers when Dyce refers to a passage from some obscure play—but his editorial method in some respects invites objection. He has made a tactical error in jostling together, at the end of each section, his own notes with Dyce's (although the former are bracketed); strictly the author's own annotations properly belong at the foot of the page, accompanying the text. Professor Schrader has not always managed his expositions skilfully; thus he will give Dyce's introductory commendation of someone's neglected effusion, but not the lines which follow. Best in such cases to leave null—or furnish—the whole lot. The editor lowers superior letters in some abbreviations but not in others, apparently unaware of the desirability of consistency in the treatment of accidentals. When he has to choose between two readings he does not (as should be done in a scholarly edition) list the variant, nor even the fact of selection. These are one suspects, the lapses of inexperience, and perhaps the more polioleable for appearing in an edition of one who was, by the standards of his own day, a fastidious editor.

The introductory biographical sketch of Dyce is sound but dry, and suffers from overdocumentation—110 notes, for eighteen pages, not counting numerous bracketed citations in the biography proper. For

these libbits do not exhaust the pleasures of the Reminiscences, but by the very act of selection a reviewer runs the risk of making the book

this memoir, Professor Schrader says, consulted many sources. Fair enough—but a pity none the less, as the digressing might have been milder. For example, Collier's brief but revealing list of manuscript vignettes at the Harvard College Library. One should not end on a sad note. The editor's labours have undoubtedly entailed a good deal of drudgery, have furnished a welcome, if minor, addition to the history of Victorian literature, and have given Dyce a posthumous life by excluding living acquaintances from the list. Collier's others—but expresses the hope that Dyce may yet turn up. It is a hope on the basis of the present volume may share

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The introductory biographical sketch of Dyce is sound but dry, and suffers from overdocumentation—110 notes, for eighteen pages, not counting numerous bracketed citations in the biography proper. For

Books received

Culture

Warren O. Open-Field Farm in Medieval England. 183pp. London and Unwin. £3.25 (paperback, £1.95).

Many of the old strip system of cultivation in England divides the open field into strips. The origin of the open field is unknown, but Warren O. Open-Field Farm in Medieval England, 183pp, London and Unwin, £3.25 (paperback, £1.95).

Biography and Memoirs
DALTON, DAVID (Editor). *Rolling Stones*. 351pp. Music Sales. Paperback, £2.95.

This book presents itself as "An authorized biography in words, photographs, and music". The words come in the predictable modern-myth, phenomenon-of-nature-conscious, frenziedly overwritten style. The photographs are excellent, from the "Thank Your Lucky Stars" days—enjoyably embarrassing studies of the shorn Stones in twills and dog-tooth jackets—to the more violent and dramatic pictures of the notorious "Altamont" tour. The music is seen as having its roots in Memphis blues, before coming into its own as the present electric-rock style of particular interest are ninety-six sheet-music versions of the Rolling Stones' songs. Solvent fans will be unable to resist it.

FARRIER, DENIS. *Country For. 196pp.*

Hart-Davis. £2.25.
In the operating theatre and out on the farm this book recounts the working life of a veterinary surgeon with candour, clinical detail and charm. The author writes aboriginally about the creatures that have come his way. He is frank about the hardships and the rewards of his profession, and his stringent comments cover people as well as their pets.

HARRIS, HENRY and MYERS, JAMES. *To Be a Mutator*. 255pp including 47 plates. William Kimber. £3.50.

A torrid, untidy and by no means glamorous account of the Englishman who has made his career in bullfighting. With his jealous, tight traditions and hard business connections, not to mention its dangers,

were needed for hired hermits. Some estates—Alton, Stroud, Shropshire—had their own collection of Indies. Even central London has its follies: a half-finished summer house in Soho Square, the dummy front of 23/34 Leicester Gardens. The best have their own legends, often less strange than the facts. Judge Peterson, who claimed to have been visited by the spirit of Sir Christopher Wren, designed Sway Folly in Hampshire for the crematorium of himself and his wife. All the best follies, too, have an "aura of sadness and decay"; many are decaying too rapidly. Lord Hervey's 140ft public tower at Farringdon (1935), designed by the Duke of Wellington, seems to have been the last.

The position and role in Byzantine society of the monk, his outlook on life and educational standards, is concerned also with trying to assess the community's size. The author suggests that in the capital one person in 100 took his vows and in the country as a whole the average rose to two. In his view, the rise of monasticism reached its peak in the ninth century,

although numbers remained high until the twelfth. The average monastery was small, the number of inmates fluctuating sharply from decade to decade.

The last of the symposium papers sets out to examine the composition, activities and standing of the Patriarchate. Many members of the sect came from the upper classes and, since they were not opposed to the state but to the Orthodox clergy, they received favourable treatment from the Isaurian emperors and were able to serve in their army and administration. The problems discussed include that of the attitude of the Patriarchate to the Iconoclasts, the link between the Neo-Platonists and the Hagiologists, and the Patriarchate's supposed connection with the Manicheans, which is found to be non-existent, at any rate after Justinian's persecution of the latter. The author, Miss N. Garsjoan, ends her survey by asking whether in our studies of mid-Byzantine heresies in general

the time has not come to abandon archaeological expeditions and rural limits, and to consider them as aberrant forms thrown up from the mainstream of the contemporary intellectual and spiritual life.

Few would disagree with the idea underlying this query, namely that Patriarchism occupied an important place in Byzantine thought, but it is, to say the least, strange to find a stricture on archaeological expeditions appearing in this particular publication. No discipline has done more in recent years to broaden our know-

ledge of the past, and few institutions have sponsored so much archaeological work as Dumbarton Oaks. The last three papers in this volume do not have a specific theme, but they are none the less interesting. In the first, Professor Sevckenko sets out to refute the claim to authenticity of the "Fragments of Euphrasia (Cathigens)". By applying himself to the task with a scholar's analytical mind, the efficiency of a Sherlock Holmes and the zest and humour of a Hercule Poirot, he succeeds in convincing the reader that K. H. Hase, the keeper of Greek manuscripts at the Bibliothèque Royale de Paris early in the nineteenth century, fabricated the text. If the author's conclusions are accepted, and it is difficult to disagree with them, then the study of Russia's early medieval history will indeed be simplified.

The final two essays are more specialized. David Pingree sets out in his paper to show that John Abramian made use of some Islamic texts, translated into Greek by Gregory Chionidas between 1298 and 1302, in his attempt to revise the Ptolemaic astronomical parameters. He suggests also that Abramian compiled the horoscope of the Emperor Andronikos IV's entry to Constantinople in 1376. In the final chapter, Peter Schreiner discusses a hitherto unknown description of the Church of Panmakaristos at Constantinople and examines certain other texts for the purpose of further illuminating the Byzantine capital's topography.

The volume concludes with three reports on recent field work undertaken on behalf of Dumbarton Oaks. The one carried out at Kaleiderhane Camii, Istanbul, by C. S. Striker and Y. Digan and their colleagues is especially important; it includes the discovery of a fine, although damaged, wall mosaic which, on archaeological evidence, cannot be dated earlier than the second half of the sixth century and is thought to be pre-Iconoclast. Indeed, to judge from the illustration, it bears a definite stylistic resemblance to the mosaics at Nicaea which were destroyed in the Graeco-Turkish war of 1922 and are almost certainly to be dated to before the ninth century. David Winfield's report on work done in Cyprus, at Managri, Lagoudera and Hagios Neophytos, is equally rewarding both on account of the quality of the paintings concerned and also the meticulous detail in which they have been studied. To judge from the preliminary report on the excavations at Bagla in eastern Macedonia supervised by B. Aleksandrov and Cyril Mango much will be learnt about the Slavs who lived there in the medieval period. The site was a town as early as the fourth century; it became a bishopric during the fifth and sixth centuries and was controlled by the Byzantines in the tenth when its population was largely Slav. Excavations have already been carried out on the citadel, a dwelling, an important early basilica and a later church.

during three centuries, from the time when a building, later named St Peter's Hospital, was bought as a workhouse for one hundred boys. A description left by John Cary, a West Indian merchant who was active in the scheme, shows that it soon became also a hospital where children, the old and the sick, found a refuge. The hospital and its records were destroyed in the war, but E. B. Ditcher has been able to provide a fairly detailed account of its history and development.

CUNEO, MERVIN T. H. (Editor). *The Community of Andover before 1825*. 400pp. Andover Local Archives Committee. Paperback, 30p.

Miscellaneous extracts from the archives, with which Andover is well endowed, are grouped to illustrate local life from the fourteenth century in the nineteenth. Many of the brief passages require comment or explanation, which the editor provides. An instance is the provision for local guildmen in 1328 of an aketon, a basinet, and a pair of strolach—all, the uninitiated are informed, merely pieces of armour. The Local Archives Committee, of which the editor is honorary secretary, plans to publish further transcripts from the Hampshire town's abundance of ancient records.

LONDON

PUDNEY, JOHN. *Crossing London's River*. 176pp. Dent. £3.50.
There is no "liquid history" here, John Pudney being concerned not with the Thames but with the bridges which span it. There are twenty-seven of them in the sixty-nine miles of the tidal river. The book surveys the bridges and their history, and includes a look at the Thames tunnels and at the old ferries and watermen. It includes a map and illustrations.

Social Studies

WORSLEY, PETER (Editor). *Problems of Modern Society. A Sociological Perspective*. 637pp. Penguin Education. Paperback, £1.
A reader which aims to examine social problems of modern society from a sociological perspective. Its eleven parts cover such topics as people at work, urbanization, the family, sickness and health, race relations and ecology. The editor's introductions to each part set to some extent as guidelines through the massive collection of excerpts. Better as a bedside book than the textbook it sets out to be.

section (rather roughly set out, given the price of the book) of national bibliographies. The annotated, numbered entries (no cross-references) are arranged in one alphabet, uncompromisingly listed under the first word of the title, but the limitations of this system are offset by an author, title and subject index. The book's first users will, clearly, be geographers and specialist librarians; better organization and arrangement of the material would have given it a more general usefulness as a work of reference.

History
BRINATTON, C. R. (Editor). *The Registers of Roger Mortimer, Bishop of Salisbury 1315-1330*. Volume II. 712pp. Torquay: Devonshire Press for the Canterbury and York Society.
The first volume of letters contained in the register of the fourteenth-century Bishop Mortimer of Salisbury, with the preface, was published nine years ago. This second volume, with full indexes, completes the publication.

MAUGER, PETER and SMITH, LESLIE. *The British People 1902-1968*. 240pp. Heinemann Educational. £2.40.

A retrospect of social Britain during the first two-thirds of this century, this volume forms a sequel to *The British People 1760-1902*. The history of the period is told largely in pictures but the authors have space enough to discuss in some detail the underlying causes of the events they see as most significant in the life of the nation during these years.

Humour

HORNER, ARTHUR. *Sirius, Dog Star*. Unnumbered pages. Newton Abbot: David and Charles. £1.95.
A picture book for adults and for intelligent children explaining it over their shoulders. It collects two cartoon stories of Sirius, the wonder dog, from *The Guardian* and elsewhere. Part science fiction, part gentle satire—but it is difficult to say what it is. You just read on and on.

Local History

BUTCHER, E. E. *Bristol Corporation of the Poor 1696-1896*. 23pp. Bristol Branch of Historical Association. Paperback, 25p.
This pamphlet studies the work of Bristol's Corporation of the Poor

Film Library Assistants

BBC Television Film Library, Windmill Road, Brentford, requests Film Library Assistants. Duties include research and supply of film material in response to enquiries from programme departments, cataloguing and classification of BBC produced film; continuous evaluation of Film Library holdings, using established criteria to ensure that they are appropriate for foreseeable requirements.

Essential: Experience in specialized, academic or well developed reference libraries using up-to-date professional methods; a high level of general education; knowledge of current affairs and an awareness of scientific, technological and sociological developments. Professional library qualifications and a knowledge of film handling techniques and terminology desirable. Salary: £1,639 p.a. (may be higher if qualifications exceptionally) by £50 to £2,004 p.a. plus a part cost Shift Allowance. (Salaries under review.)

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Milton Keynes Development Corporation

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An appropriate qualification would be an advantage, but the main requirement is experience.

Conditions of service include up to 18 days' annual leave plus 23 days Corporation holiday, choice of superannuation schemes, free life insurance, removal expenses, payment of legal fees for house sale and purchase and assistance with housing accommodation.

Applications quoting reference T/105 should be sent to the General Manager (Appointments), Milton Keynes Development Corporation, Watlington Tower, Watlington, near Bletchley, Bucks., by not later than 21st September, 1972.

LIBRARIAN

to take charge of the Library of Bascham Research Laboratories, Brockham Park, near Dorking, Surrey.

The Library has a total staff of 5 and forms part of the Information Services Unit. The Library serves directly some 300 research staff on site but in addition it serves in some measure as a central library to three smaller research units. Physically the Library is housed in the modern, recently completed laboratory building and contains approximately 3,000 books and a similar number of periodical volumes. Some 400 periodicals titles are currently taken.

It is expected that the person appointed to this post will be an A.L.A. and will have had at least 2 years' experience in a special library, partly at least in a supervisory capacity. He/she will be expected to keep up to date with new techniques, methods and equipment and everything possible will be done to facilitate innovation.

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Mrs. Linda Suggs, Personnel Officer,
Bascham Research Laboratories,
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Brockham Park, Betchworth, Surrey,
Tel. Betchworth 3202.

UNIVERSITY OF DUBLIN
Trinity College

SENIOR LIBRARY ASSISTANT

(SRA08 11)

Applications are invited for the above position to be held in the Arts Library. Candidates should be graduates or possess a professional qualification. Salary will be on the Scale - £1,371 to £1,848 p.a. Further particulars may be obtained from: The Assistant Secretary (Lib), West Theatre, Trinity College, Dublin 2, who will receive completed applications up to 20th September, 1972.

Branch Librarian
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Application form and details from the Director, Libraries and Museums, 81 Hoque Road, Chester, CH2 3NG. Closing date 28th September.

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Application form returnable by 29 September, and further information from The Architect (62/95/1), County Hall, SE1 7PA.

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LONDON BOROUGH OF NEWHAM

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in Government Departments

There are vacancies in the following Government departments for candidates with professional qualifications and some practical experience.

Ministry of Agriculture, Fisheries and Food
Main Library, London, SW1.

Ministry of Defence
School of Electronic Engineering R&ME, Arborfield, Hants.
Royal Military Academy, Sandhurst.

Department of Employment
Central Information Service, London, SW1.

Department of the Environment
Headquarters Library, London, SW1.

Countryside Commission, London, NW1.

Property Services Agency Library, Croydon, Surrey.

Engineering and Training Centre, Cardington, Beds.

Foreign and Commonwealth Office
Tropical Products Institute, London, WC1 2.

Government Communications Headquarters
Cheltenham Glos.

Department of Health and Social Security
Branch Library, Leeds, NW1.

Headquarters Library, London, SE1.

Home Office
Police College, Bramley, Hants.

Law Commission
London, WC1.

Natural Resources Research Council
London, SW1.

Nottingham City Council
London, SW1.

Salisbury City Council
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The Establishment Officer
Ulster College, The Northern Ireland Polytechnic, Jordanstown Newtownabbey, Co. Antrim

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Application forms and job descriptions from Borough Librarian and Curator, Greenwich Library, Woolwich Road, SE10 0RL. Closing date: 22nd September.

Libraries Department
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The College is involved in various aspects of professional training and has increasing commitments to honours degree and postgraduate professional courses.

The salary will be on the Senior Lecturer's scale, £2,800-£3,285 per annum.

The appointment will take effect from 1st January, 1973.

Further particulars and application forms from the Principal (A.S.), 38 Collegiate Crescent, Sheffield S10 2SP to whom they should be returned by 29th September 1972.

County Borough of TEESIDE

DEPARTMENT OF ARTS AND RECREATION

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£3,903-£4,389

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The Librarian Department is one of six services within the purview of the Council's Recreation Committee, administering a total net budget of £2,500,000 whose policies and activities are co-ordinated by the Director of Arts and Recreation, under whom the person appointed will be required to work in close co-operation with other Service Heads.

Applicants must be experienced in the management and control of a progressive library service and be capable of formulating and implementing a development programme for a large Authority (population exceeding 400,000) with a wide range of library activities.

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General Local Government conditions of service apply.

Applications, stating the names of two referees, should be submitted to the Director of Arts and Recreation, Sun Alliance House, 18-28 Albert Road, Middlesbrough, Teesside, by 21st September, 1972.

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Senior Sub-Branch Librarian (Team Leader) Western Region

Salary in the range £2,100-£2,475 per annum

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Further details and application form obtainable from County Librarian, Tower Street, Chichester, Sussex, returnable by 29th September, 1972. Please quote ref 880.

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Librarian (\$A8,798-\$A9,390)

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Posts are available in Reader Education, Reference and Circulation, Acquisitions, Cataloguing, Systems Development and Branch Libraries at Perth and Kalgoorlie.

Appointees at Senior Librarian or Librarian level will head major sections or be Senior Subject Specialists. They must be experienced qualified graduate librarians. Professional Library Officers will fill supporting posts and applications for these positions from graduates or experienced non-graduate librarians will be considered. Superannuation is available after a qualifying period. When filling posts, the Institute will accept applications from graduates of the Institute. Further details and method of application from Agent General, Western Australia House, 116 Strand, London WC2R 0AJ. Applications close 5 October, 1972.